

University theatre festival

by Michelle Gagnon

Complaints about Montréal's lack of theatre have become as commonplace as criticizing the city's newspapers or whining about work. But the 2^{ème} Festival Québécois de Théâtre Universitaire will try to stifle these cries by presenting four days of university-produced theatre from March 25 to 29.

UQAM's theatre department and the Université de Montréal's Service d'Animation Culturelle worked together to organize this second annual festival. Eight Québec universities are involved, including all four in Montréal, as well as the University of Ottawa, the University of Moncton, and l'Université de Paris III.

Carole Fréchette, one of the festival's four coordinators, explained that "the involvement of these last two universities confirms exterior interest in the festival, adding an international dimension to the festival."

Fréchette further explained the motivating idea for the festival: "this second festival was created to promote student creativity by presenting different aspects of performance arts." Writing, lighting, setting, acting and a critical approach to theatre are all presented as equally important to this art form.

The festival also aims at creating an area for exchange and debate, at making public the achievements of this type of theatre and stimulating the development of university theatre by promoting research and creativity.

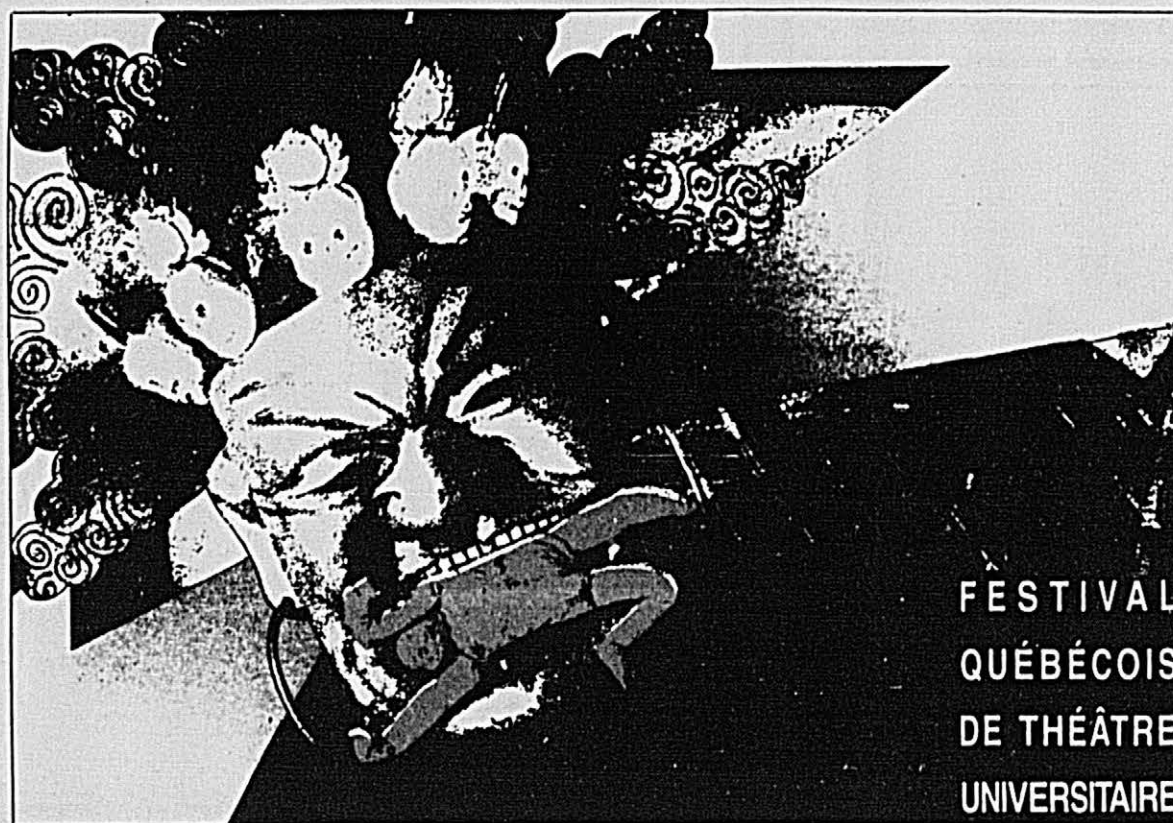
The festival is proceeding on two levels. Its official selection involves the presentation of one play from each university, two from l'UQAM. Most plays selected for this section can be classified as "contemporary theatre."

Among others, Beckett's *Catastrophe*, Roland Barthe's *Dans le calme aimant de tes bras*, Sam Shepard's *Savage Love* and Ionesco's *La Leçon* will be presented.

Also, one original play, *Saut en auteurs*, created by students from the University of Ottawa's Theatre and French departments, will be shown.

About a dozen other activities are included in the festival's off-festival section. "The need for the off-festival, explained Fréchette, was due to the large numbers of good entries for the committee's official selection."

The off-festival takes place for two days, March 26 and 27. On Thursday, a series of on-going presentations, including mime, readings and improvisations, will



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take place from 11h30 to 17h00. Friday night, from 23h30 on, *Une Nuit du Théâtre* will present five or six hour-long plays in celebration of the International Day of Theatre.

Overall, the 2^{ème} Festival Québécois de Théâtre Universitaire presents university theatre as the "third alternative" in Montréal theatre. Fréchette hopefully describes the role of university theatre in Québec: "Between amateurs and professionals, can there be a place for universities, by turning theoretical research into practice, to become dynamic actors in Québécois theatre?"

The Festival is taking place at l'UQAM's Salle Alfred Laliberté and Salle Marie Gérin-Lajoie, 1495 rue Saint-Denis. Tickets are \$6, \$3 for students. Presentations of the off-festival are free.

Scatological art with yams

by Thia Fuller

New York performance artist Karen Finley packs yams between her buttocks and calls it poetry. Her 'art' is about rape, violence, and perversion. It is calculated to shock.

There are unquestionably interesting elements in Finley's poetry. Her virginal 'long loose hair and white ankle skirt' look is not one you'd normally associate with fistfucking stories. She uses a variety of canned vegetables — besides the yams — to add impact to her images.

In her first piece, a rapist in mid-fantasy gets scared off when he hits menstrual blood. She pours red beets all over her arm and flings it around the stage. Other poems use other kinds of food — pineapples on her head for a tumour, crushed ice cream bars for cum — but the interest fades after the third time. A good idea becomes a gimmick and her dress just gets messy.

Finley's poems are ugly and painful. They consist of scene after scene of violent fantasy, sex, rape and abuse, with an incongruous touch of black humour. She's funniest between poems, or making impromptu comments on the sound system in mid-line.

Finley's rapists and the freaks are always men. Some of her poems speak from their point of view, with a kind of *Clockwork Orange* horror. The scenes are antithetical to the typical *Playboy* fantasy — they are tacky, graphic and 'gross' in prevailing terms. Women are pictured as victims, either mute or indifferent. No one seems to react or care. Finley's

characters operate in a moral vacuum and, naturally, there is no retribution. This is all presented off and on as a comment on 'civilization'.

What is interesting is the audience reaction to all this. At first they hoot and holler — it's risqué, and they like that. But the noise dies down as it becomes clear that this is *it*. Finley has nothing much else to offer. Any circus knows well enough to at least provide a variety of acts to keep shocking the audience in different ways.

The only new enthusiasm comes with the yams-in-the-ass poem. Finley hikes up her dress to whistles and claps, explaining that despite rumour she doesn't actually put yams up her ass but only between her buttocks. It has the air of a sideshow, but there's also an undeniable fascination.

Finley is reminiscent of the first punks who tore everything down to make their point — nothing is holy, anything can be questioned. Punks attempted to destroy every sacred cow, every comfortable assumption of the mainstream.

But punk has changed since then. The alternative movement spent the past ten years rebuilding on the rubble of 1976. Constructive politics and art emerged out of the destructive anger of British working class youth.

Finley's nihilism just isn't as convincing in the 80s. But that seems to be the only message Karen Finley really gets across.

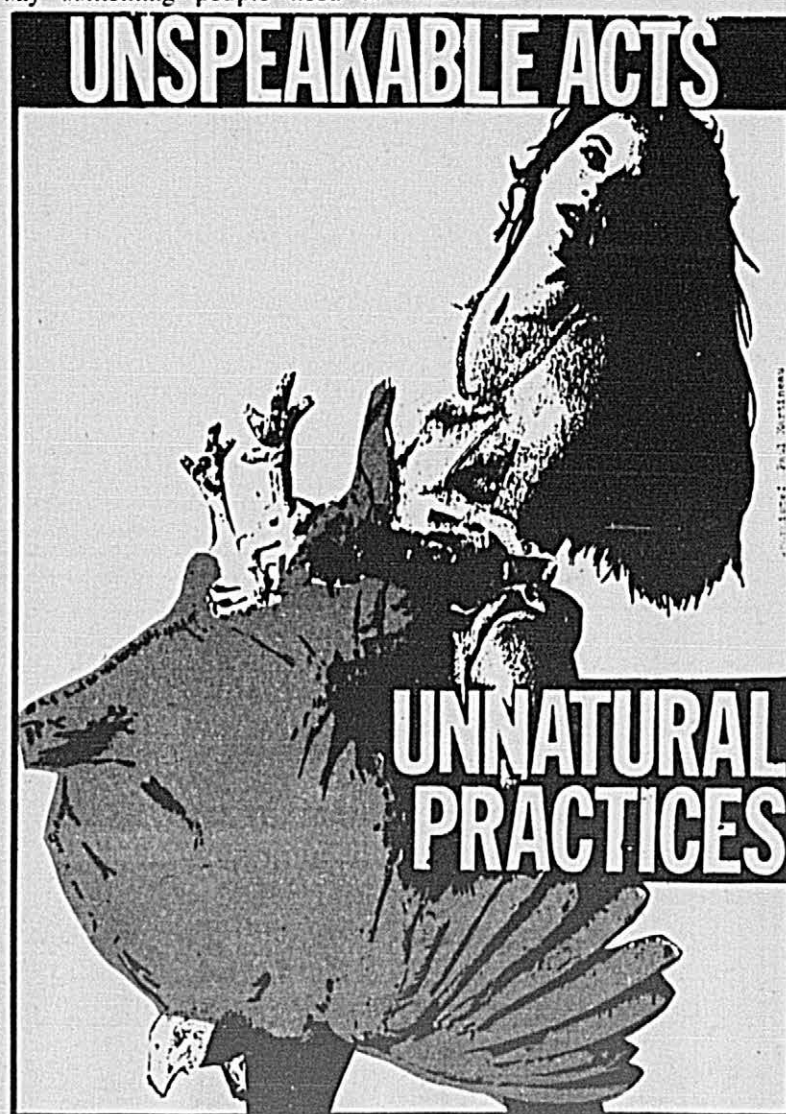
A critic can complain she's offering nothing new, but people still flock to watch her. Karen Finley begs the question, "if you think this is stupid, why are you here watching?" It seems we

never totally lose the taste for something so completely 'against the rules'.

Maybe we just want to be reminded that rules can be broken. If Finley can do this on stage and be called an 'artist', then maybe art doesn't have to be like Rembrandt's or Shakespeare's or Madonna's to say something people need to

hear. Art's assumptions and standards need an occasional kick to make sure they're not rotten inside. Karen Finley does that, and in a way we've seen before. But her own assumptions seem stale. The message, if there is any, is ten years too late.

Karen Finley performed at Foursomes Electriques last Tuesday, March 24.



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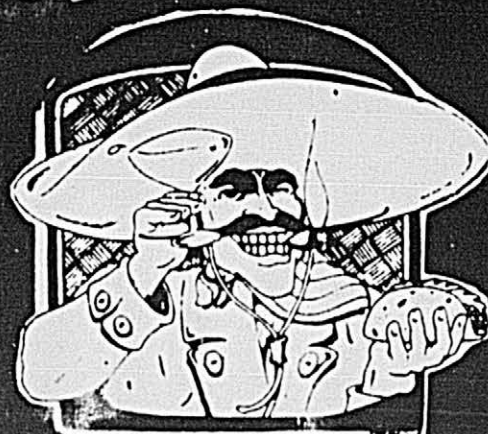
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Military research wrapped in red tape

by Susie Petersiel

Can you say committee? Senate can.

The motion by Professors Myrna Gopnik and Abbott Conway to ban weapons research at McGill was referred to the joint Board-Senate Ad Hoc Committee to Review Research Guidelines, after repeated shufflings through the Senate agenda.

"This is a reasonable alternative, it's one way to go although I would have preferred more discussion on the issue," said Conway. "It's too easy to sweep this under the table and push it off so we can go have tea. We must discuss complex issues."

"There was concern over the definition of 'weapons' and how to enforce it," Gopnik said. "(And) there was the concern, that if you believe your country is under threat, do you have a civic requirement to help it in the best way you can? But there are just some places you've got to say, 'no, this is not what we do here at the university'."

"Everyone I spoke to individually felt there should not be weapons research at the university. I think there was sympathy for the proposal, but academics want

to study everything — it's in the blood," Gopnik added.

For the most part student representatives voted to refer the motion. "I have reservations about a blanket clause such as this — it can be both good and bad," said Paul Pickersgill. "The details must be defined, and the joint committee is the place for that."

Some discussion centered on the proposed nominees for the committee. Professors Neumoff and Mark, as well as Senator Iverson were nominated, but Professor Waller suggested that "the motion be referred back to the nominating committee" to ensure that those nominated have no conflict of interest with the issue.

Senate then passed a motion to table the matter of nominees to the next meeting, although it means a delay in the sitting of the joint committee.

Senate passed Engineering Senator Daniel Tracy's motion to accept the EUS self-imposed fee hike. In a referendum last month, Engineering students voted to increase their fees by \$51/semester in order to buy new equipment and pay for an increase in membership fees to a provincial

engineering students' organization.

Senator Lee Iverson pointed out, "this type of fee does not come under the Quebec Loans and Bursaries fund — it's an increase of \$200 (coupled with the course materials charge) with no government help."

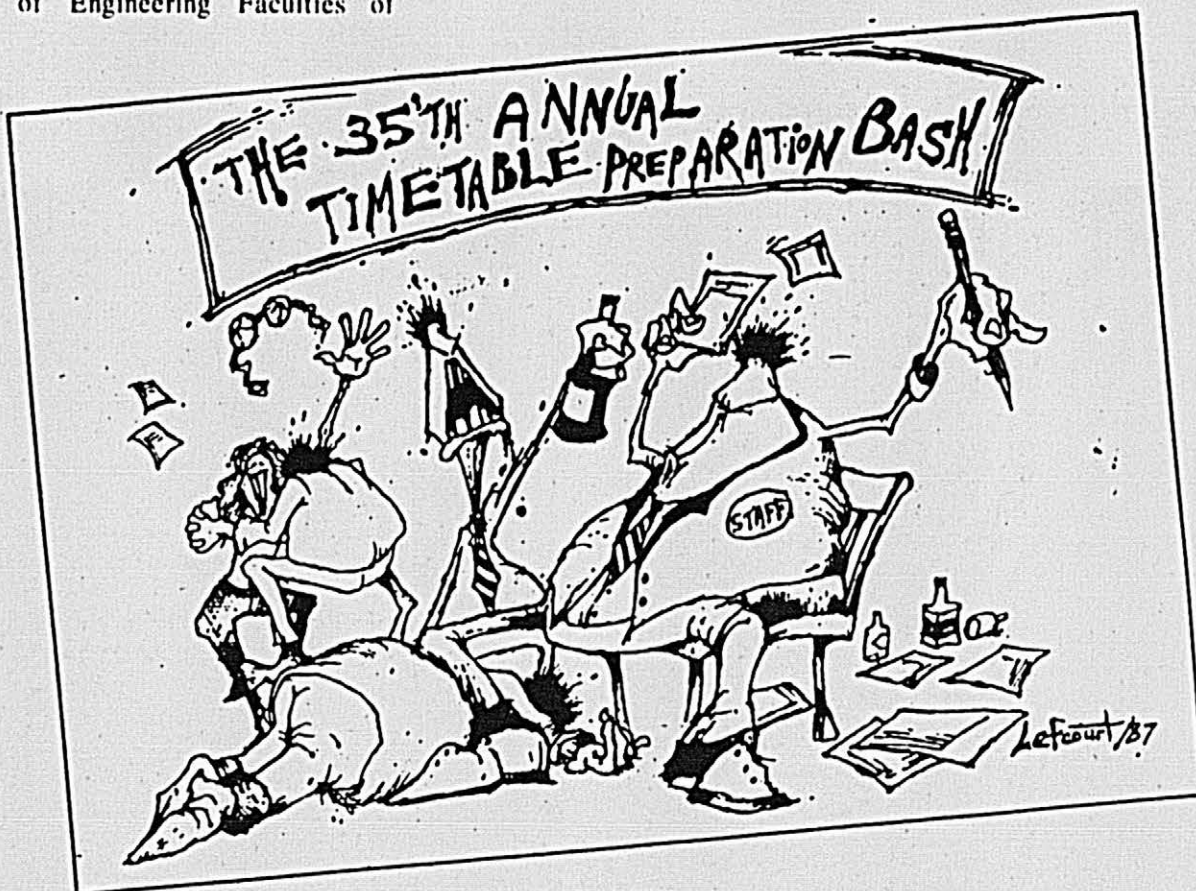
But Tracy said, "The Coalition of Engineering Faculties of

Quebec is lobbying to have \$100 more per year included in the Loans and Bursaries program."

Senators expressed concern that this would be a precedent for students to pay in areas where the government should be providing funding. But Dean Belanger said, "this funding has been going on at the University of Toronto for

three or four years, and has not extended beyond Engineering."

"The money is to be considered a gift from each year," said Tracy. Vice Principal Armour added, "These students are concerned about the quality of their education — they know they need better equipment to be competitive in their fields." □



supplement

Sinister cinema

by Mike Goth-on

Yea, 'twas not I would paint the death lively 'till *Gothic* I did see. Ne'er bats nor creatures wild and crawly can rent thing and so verily asunder. Yea, 'tis a true tale, though embellish'd, of pale and sickly — Byron Shelley, eccentrics both, to speak in modest tongue. But 'tis *Mary* the same name aforementioned in this film portrays. And 'tis their sordid tale told forthwith, sudden with madness, death and slime vile and oozing.

'Twas following a stormy dream Mary Shelley penned her tale. Yea, the film has done this thing well. Perversions and tragedies, cruel and twisted, twist, passion and sorrow. Was't merely Shelley the poet who took to ludum (humour), ye ask? Warily I say downe, sarcasm abounding. But alas! Parody prevailed, though upon my exit I felt like the spaghetti squeezed out of the mouth of Claire, step-sister to Mary. □

UQAM lectures halting

by Stephane St. Onge

Université du Québec à Montréal (UQAM) part-time lecturers, on a legal strike since Monday, are demanding equal pay for equal work — sort of.

Sessional lecturers have workloads comparable to pro-

fessors, but are paid half as much. They are demanding \$4,720 per course, or 78 per cent of professorial scale.

The lecturers teach 54 per cent of courses at UQAM, but have been without a contract since March 1, 1986.

"At this moment, discussions at the table are completely blocked," said Robert Tremblay, President of Le Syndicat des Chargé(e)s de Cours de l'UQAM (SCCUQ). "A conciliator was brought in on Monday, but no one knows what good it will do."

UQAM's lecturers are also demanding the teaching conditions and skill-teaching courses, which UQAM professors have. Currently, only 10 per cent of the budgeted overhead of professors is allotted sessional lecturers.

Although strikers are not stopping students from entering the university, students respecting picket lines have disrupted 90 per cent of courses.

At the Phillips Square pavillion yesterday, strikers did stop

students from entering through the main entrance, asking them to use the rear doorways.

Denis, a mathematics lecturer who asked not to be named, said rumours of strike breakers were only minor isolated incidents. "They risk having to pay a \$1,000 fine if they are caught," he said.

UQAM Arts students will vote whether to go on an unlimited strike to support the lecturers at their next general assembly.

"We have the support of most of the student associations," said Tremblay, citing Arts, Science and Engineering faculties.

None of the faculty at McGill are unionized. But McGill has relatively few sessional lecturers, outside of the Music faculty.

"Part-time lecturers are not T.A.s," said David Shultz, a McGill History Teaching Assistant and Graduate Representative to the Board of Governors. "They have a complete course load."

"French universities have increasingly been using sessional teachers to cut costs." □

New Canadian magazine

OTTAWA (CUP)—A new national magazine for the Candian gay and lesbian community should roll off the presses to fill the publishing void left by the recent demise of *The Body Politic*.

Epicene, whose title is derived from a Greek word incorporating both sexes, is a response to the needs of the country's gay population, said business co-ordinator Charles Phillips.

"We felt it was essential to

have a forum for the community throughout Canada," said Phillips.

Among the articles in the first issue, which was set to be on the stands by the end of March, is a feature on *The Body Politic*, which folded on short notice because of financial and administrative problems.

The first issue of *Epicene* will be 64 pages, though regular size is expected to increase to 80 pages.

Editorial co-ordinator Christine Bearech, a member of *The Body Politic* collective, said there are plans for international distribution, though the main focus of promotion is the North American market.

Other first edition articles include an interview with U.S. science fiction writer Samuel Delaney, a work of experimental fiction for men, and an article on censorship. □

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Darkness at the edge of Canada

by Brian Walker

Bharati Mukherjee is thought of as one of the best new Canadian writers. Born in Calcutta, she now lives in Iowa. But that is not so important in a country rich in immigrant writers (Ondaatje, Skvorecky) and so fond of those

in exile from winter and general Canadian coldness (Mavis Gallant, Leonard Cohen). We claim who we can.

Mukherjee lived here for a decade and a half. Her latest book *Darkness* opens with a scathing little reminder of Canadian racism:

"In the years I spent in Canada — 1966 to 1980 — I discovered that the country is hostile to its citizens who had been born in hot, moist continents like Asia; that the country proudly boasts of its opposition to the whole concept of cultural assimilation. The purely 'Can-

dian' stories in this collection were difficult to write and even more painful to live through."

Mukherjee is bitter. Whether the stories take place here, or in America, they are about being outside society, about never quite fitting in. Her characters are Indian doctors, entrepreneurs,

refugees from Bangladesh, newly arrived mail-order brides, and the occasional established Canadian.

The stories in *Darkness* are short and full of deftly sketched details, unrolling in breathless one-line sentences and swept together in a brisk narrative flow. They are best when dealing with immigrants trying to fit in to the bewildering rituals of their New World.

In 'Angela' a newly arrived girl from Bangladesh contemplates American culture and the man who is courting her: "Dr. Menzies doesn't care for basketball. Or football or baseball. He came to America as a professional, too old to pick up on some things. The trivia, the madness, elude him. He approaches the New World with his stethoscope drawn; he listens to its scary gurgles. He leaves the frolicking to natives. Kim and I are forced to assimilate. A girl with braids who used to race through wet, leechy paddy-fields now skates on frozen water: that is surely a marvel. And the marvels replicate. The coach has put me on the varsity cheerleading squad. To make me feel wanted. I'm grateful. I am wanted. Love is waving big, fluffy pom-poms in school colours; it's wearing new Nikes and leaping into the air. I'd never owned shoes in Bangladesh."

This paragraph borders on the maudlin in parts, but the story as a whole is solid and unrolls under a sure hand. The same sure hand is seen in other stories in the book as well, such as 'Saints' and 'The World According to Hsu'.

But Mukherjee has a whole series of blind spots that make her stumble at key points in many stories. Characters slip in that she can only describe from outside — they remain cyphers to her and the reader. This is especially true for the white Canadian and American; *Darkness* has no convincing 'White' characters. But Mukherjee also has problems describing lower class immigrants.

The immigrants who writes about in 'Tamurlane' — a short piece about illegal workers in a restaurant in Toronto — comes no closer to the reader than if they were described on a profile on *Sunday Morning*.

Clearly Mukherjee has her own subtle form of racism, one that prevents her from understanding anybody not, like herself, from the upper class, anybody not concerned with money and the finding of the good life in America.

This does her no harm in her role as a polemicist on Canadian racism — and we need to be reminded that we aren't the blithe innocents we picture ourselves to be.

But for a short story writer her lack of affinity for other groups of people is a serious handicap, and watching her try to write around it is like watching a dancer try to do Balanchine on crutches.

Twisted Twisted focus focus

by Elizabeth O'Grady

You are posing for a photograph when suddenly your limbs begin to expand, flood slowly outwards in all directions, lose all shape and detail, and a new entity is created: human but distorted, familiar yet undergoing a transmutation.

Henry S. Abramson has developed a photographic technique which allows him to change the appearance of his subjects to create a startling kind of photography. Unlike airbrushing, the images are not altered in the lab, but while the photograph is being taken. Abramson's technique is secret, the result of years of research.

"I've been involved with photography for many years and I've always felt frustrated because the camera wouldn't respond. In a sense photography is very clinical; it's not like painting where you can move things around, change things and observe," Abramson explained.

"I toyed with certain ideas to make the camera do something else. I spent a number of years testing. I wanted to develop a system to *sculpt* a figure during a time interval," he added.

Abramson's mysterious techni-

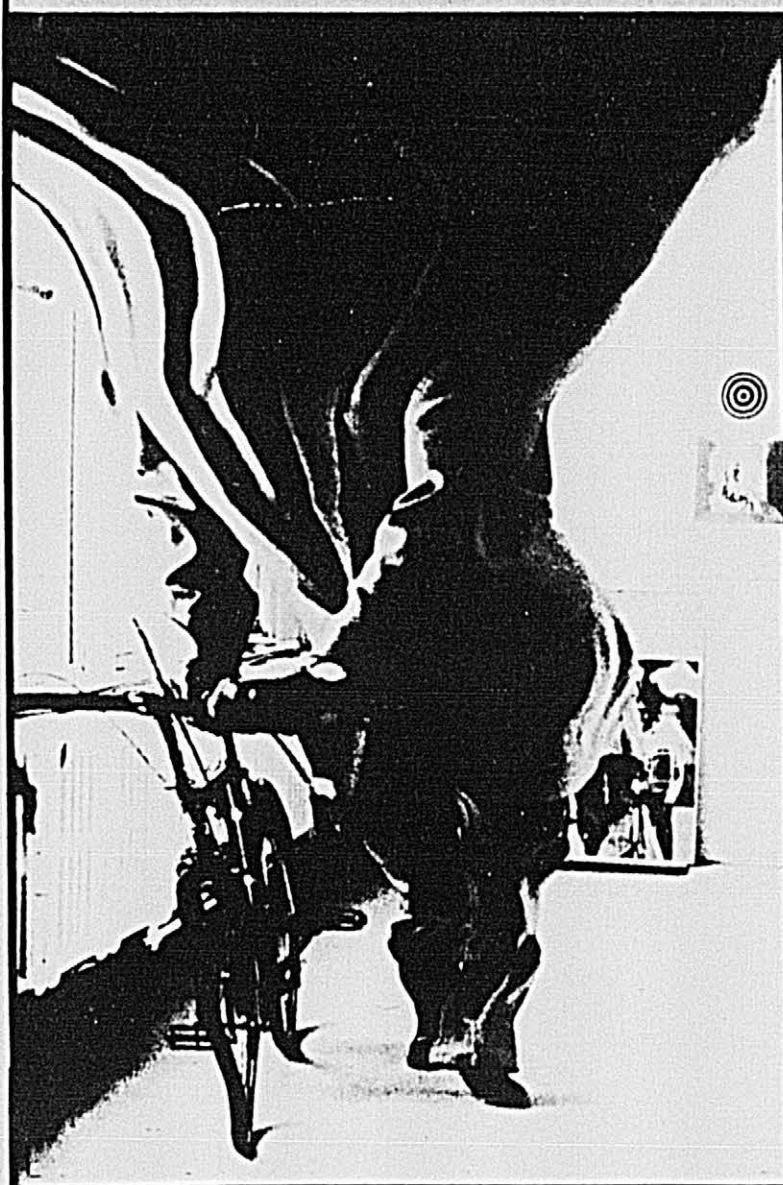
que sometimes arouses more curiosity than the images photographed. The juxtaposition of the reality of the photograph and the impossibility of the images is what absorbs the viewer's attention. The fascination comes from the sense that such transmutations are almost, almost possible.

This was especially evident in the nudes. The elongation and expansion, stretching of contours and distortion of familiar shapes, appeared as something unsettling yet eerily realistic.

Abramson said he is exploring, not challenging. "We accumulate sense memories. We expect certain things because of conditioning, especially from a photograph. (But) I come up with an image and there is a mutation, a change, a transformation of forms which is different from the conventional."

"However, I don't distort for distortion's sake but to make a statement. I try to find something characteristic about the subject. I've had friends tease me that this is how I really see them," he added.

Seeing the photographs is like being lost in a hall of Magic Mirrors. The work will be showing at the Saidye Bronfman Centre, until April 16th.



Saying Noh to Medea

by Jennifer Schacker and Penny Pattison

For Carol Sorgenfrei, the myth of Jason and Medea extends beyond the traditional Euripides version. She uses the structure of a patriarchal Greek myth to denounce 'femininity' and pronounce feminism. Medea becomes a model of a self-defined woman who transcends the bonds of marriage and motherhood.

The McGill Players Theatre has used an unusual combination of classical Greek drama and Japanese Noh Theatre in their production of Sorgenfrei's *Medea*. The play uses the traditional Greek chorus who echo the progression of plot and development of characters, but the play is placed in a Japanese, minimalist setting. In keeping with both Greek and Noh Theatre, gesture is exaggerated, masks are used, and expression of emotion takes precedence over the pretense of reality. The play's tension is

heightened by the original score composed of percussion and flute.

The cast is all-female in a reversal of the traditional all-male Greek play. As Medea, Anne Guenette was only limited by the didacticism of the final scene, in which Medea becomes one with the Sun God. Deirdre Fitzsimons is powerful as the figure of Jason.

The latter half of the play weakened, due to the script rather than the production. Sorgenfrei becomes redundant in expressing her themes, but her deviations from Euripides' version remain intriguing. Rather than being outraged at Jason's betrayal, Sorgenfrei's Medea is outraged at her continued attachment to Jason. Marriage becomes representative of feminine selflessness, and pregnancy, of male invasion.

Over the play's 90 minute duration, the intensity of the first two scenes is lessened, but the inventive reading of traditional myth remains.

Medea: A Noh Cycle Based on the Greek Myth will be playing at Player's Theatre, third floor of the Student Union Building, Tuesday through Saturday at 20h



until April 4. For ticket reservations and information, call the box-office at 392-8989. Tickets are \$6 general and \$4 for students.

C-SAM:

dealing with crisis in the community

by Donald B. Rossiter

Montréalers are unaware of an AIDS crisis in their city, according to Ken Morrison, Director of Information and Education at C-SAM (Comité-SIDA Aide Montréal).

"AIDS is perceived as American, Anglophone and gay," he said. "It is seen as a 'them' not an 'us' phenomenon."

The existence and necessity of an organization such as C-SAM immediately invalidates such assumptions. They see their community in broader terms than most people might care to. The burden of responsibility and education must be shared equally among the community and not simply by those statistically isolated by the disease.

C-SAM is organized along two basic functional modes: Information and Education; and Support Services. It provides a variety of support services to affected and concerned people as well as educational and preventative campaigns for the general population. C-SAM operates under the guidance of five full-time paid staff as well as a core of some 150 active volunteers.

Support Services

C-SAM provides a considerable range of support services to those directly affected by AIDS. Services range from Buddy Support — trained volunteers acting in an emotional and physical capacity with patients — to group therapy for people with AIDS, their friends and family, those with ARC (AIDS Related Complex), and those testing HIV positive.

These services do not seek to supplant those already provided by the government services, but rather to buttress them. Morrison asserts that health care and medical officials are becoming less reticent about C-SAM's work. In fact it is appreciated by the majority of officials involved.

"Isolation is a big problem, both physical and psychological," Ken continues. "It's a fragile virus and the risks of contact are uncertain." It is a solace to the victims and those charged with their care that the outside world is willing to share in the crisis.

Services such as the AIDS Info Hotline often serve a dual purpose. They receive daily calls both from those who have just been diagnosed Sero-positive to others with general questions on symptoms and transmission.

Education as Prevention

C-SAM's Director of Education sees 'Grass Roots' education as the most effective method of prevention. This people-intensive method sees the individual as the principal tool in the dissemination of information and the changing of attitudes.

At present C-SAM has been given approval for a curriculum guide for use in the Protestant School Board of Greater Montréal. The programme, one of the first of its kind in North America plans to use trained teachers as insiders to present the issues as way of stressing that 'the problem

Crisis Costs

In an atmosphere of budgetary restraint, it becomes politically important that organizations such as C-SAM prove they can function at subsistence level. It is crucial that their services be perceived as necessary, something which the organization is very mindful of. But Morrison feels that certain commercial ventures such as insurance and pharmaceutical companies have a vested interest in supporting C-SAM's work. While pharmaceutical companies will likely profit from the crisis, insurance companies might wisely invest in prevention, costing them significantly less now than they may be forced to pay later.

For next year's budget, C-SAM has grant proposals and self-financing totaling \$500,000. This breaks down to roughly \$190,000 federally, \$90,000 provincially, \$40,000 municipally, with the remainder covered by self-financing and donations.

At this stage they have received a verbal commitment of \$150,000 per year over two years from the federal government. But the provincial government, under whose jurisdiction their work falls, has proven stingy.

C-SAM has come up against considerable criticism from church and educational officials, primarily for their promotion of condom and the necessity of describing contentious sexual practices. Morrison says "A tact which I find very effective...is not that we are promoting promiscuity and casual sexual acts, but that we are providing options. We are pro-

moting the preservation of fertility. It would be nice to know that when you want a child, you can have one. In effect, we are preventing infertility due to disease."

Within the gay community, C-SAM has experienced difficulty in obtaining cooperation from certain bars and businesses for their prevention campaigns. Morrison feels bar managers have a responsibility to maintain their clientele, including their health. Most bars and saunas have proven cooperative particularly because of pressures to close from outside the community. Others such as the popular men's bar Au Garage have remained largely uncooperative, asserting that the intrusion of a group such as C-SAM on their premises is 'bad for business'.

From a demand of \$75,000 last year, C-SAM received approximately \$1,500 earmarked directly to people with AIDS. This in view of the fact it is estimated direct medical costs for a single AIDS patient total \$140,000, roughly equal to C-SAM's last budget.

It is perhaps ironic that C-SAM receives most of its money from the federal government, while health costs of AIDS patients are borne by the provincial government. "I have no problem believing C-SAM has prevented more than one person from acquiring AIDS," says Morrison.

C-SAM also receives little assistance municipally. While the Montréal Citizens' Movement (MCM) spoke of prevention as part of their platform, they maintain the jurisdiction for health care lies provincially, and is beyond their budget allocations.

Despite MCM "support" of C-SAM's activities, they have been unwilling to write even a letter of support of their work to the Minister of Health and Social Services. C-SAM is now asking the MUC to find them a new locale, as their present St. Hubert Street offices have become increasingly cramped.

Every Thursday they hold a coffee house for interested members of the general population to discuss worries and questions they may have with regards to AIDS. It is a perfect opportunity for a private consultation with a counsellor or simply a way to get involved. Coffee houses take place Thursday evenings from 19h00 to 22h00 at 1212 St. Hubert Street. Professional resource people are invited every two weeks for informal presentations — on March 26, *A Holistic Approach to AIDS* with Francis Bates. Services are always available in French and in English.

On Wednesday, April 8, C-SAM presents the first of its major fundraising events, 'Casino Night' at Club Pow Wow (1400 Montcalm - corner St. Catherine). Proceedings begin at 21h00 with an entrance fee of \$10, and all proceeds go into C-SAM's coffers. Finally, you are urged to write letters in support of C-SAM's activities stating the necessity of a coordinated effort for education on AIDS. Address your letters to:

Lea Cousineau
Responsable des Affaires
Sociales
Hotel de Ville
Montréal H2Y 1C6

The Honorable Thérèse
Lavoie-Roux
Minister of Health and Social
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**Nick de Pencier
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Josh Goodman
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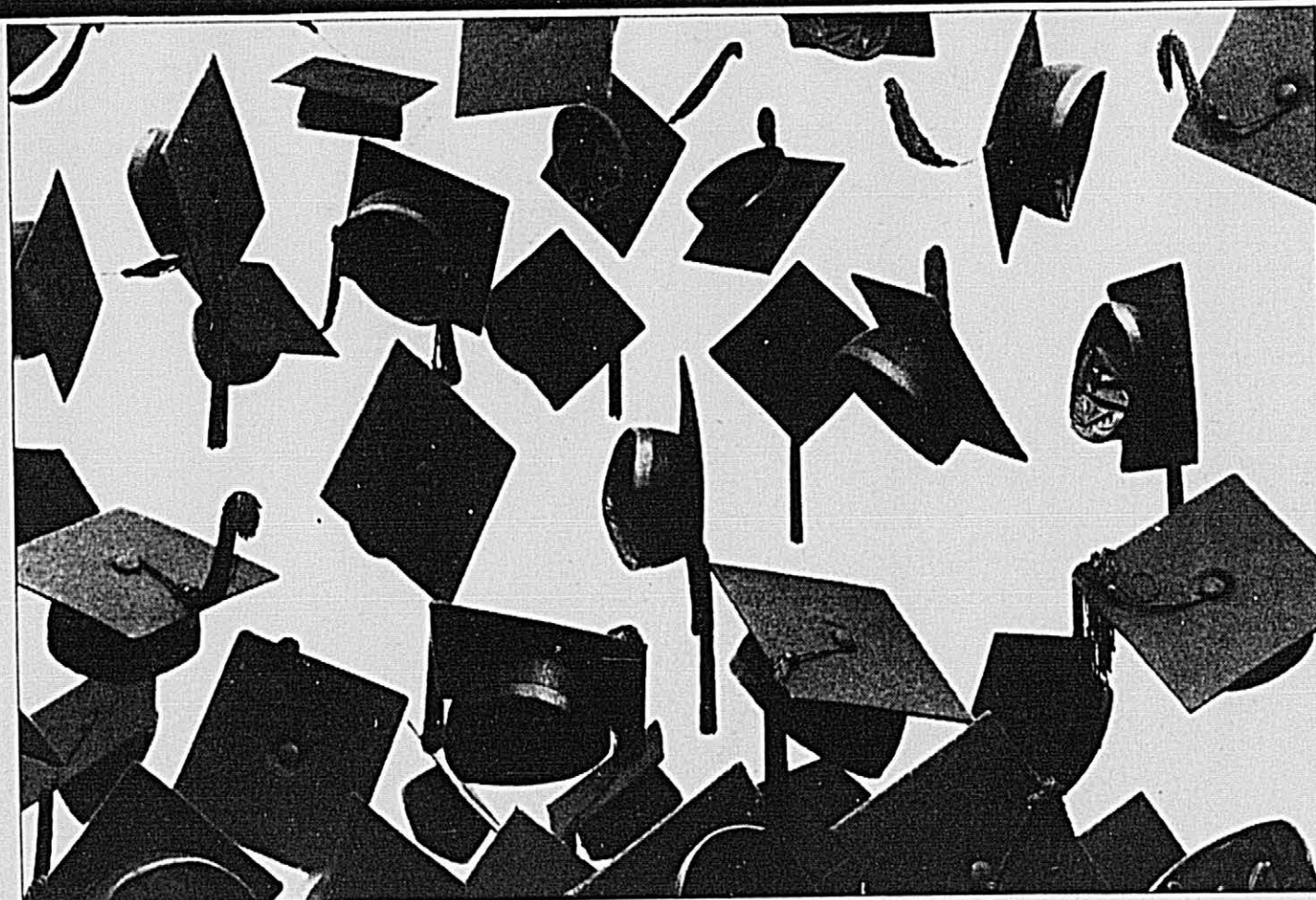


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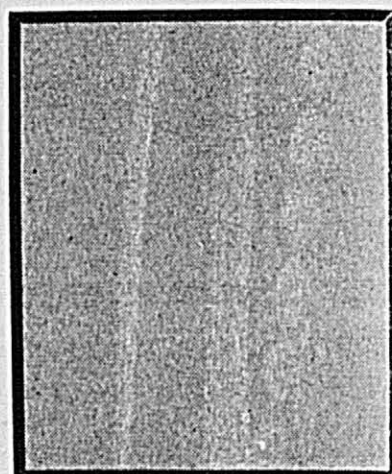
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No Brave

The

* science fiction



by Colin Tomlins

SF

afficionados fall over themselves in their rush to assure the unconverted that their books are more than "comic books without pictures." They resent the way that the uninitiated dismiss SF as "mere escapism" and are quick to draw attention to those SF writers who have escaped being labelled as such (Aldous Huxley, Kurt Vonnegut, Doris Lessing), or those whose works have successfully penetrated the best-seller lists of mainstream fiction (Frank Herbert, Arthur C. Clarke, Isaac Asimov). The successful penetration of the mainstream audience by such SF writers is pointed to as an indication of the worth of SF as literature.

While recognizing that there is a lot of pap written in the field, supporters of the genre will hasten to remind others of the Harold Robbins's and Jackie Collins's operating in other genres.

The Role of SF

In an introductory essay to her novel, *The Left Hand of Darkness*, Hugo and Nebula award-winning author Ursula K. LeGuin tackled the task of defining what SF, at its best, can and should be:

Science fiction is often described, and even defined, as extrapolative. The science fiction writer is supposed to take a trend of phenomenon of the here-and-now, purify and intensify it for dramatic effect, and extend it into the future...

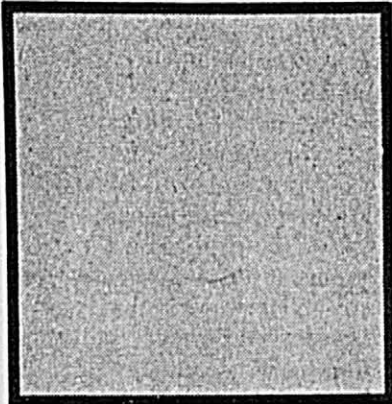
She goes on to point out that this extrapolation is not an end in itself. If pursued too far, extrapolation can only lead to stagnation and extinction. For LeGuin, extrapolation should be used to create a set of circumstance, a setting for a "thought experiment":

Let's say (says Mary Shelley) that a young doctor creates a human being in his laboratory; let's say (Philip K. Dick) that the Allies lost the second world war; let's say that this or that is such or so, and see what happens... In a story so conceived, the moral complexity proper to the modern novel need not be sacrificed, nor is there any built-in dead-end; thought and intuition can move freely

New World:

failure of SF*

on, speculative fiction, and fantasy



and again, to include lesbians and gay men in their portraits of possible futures.

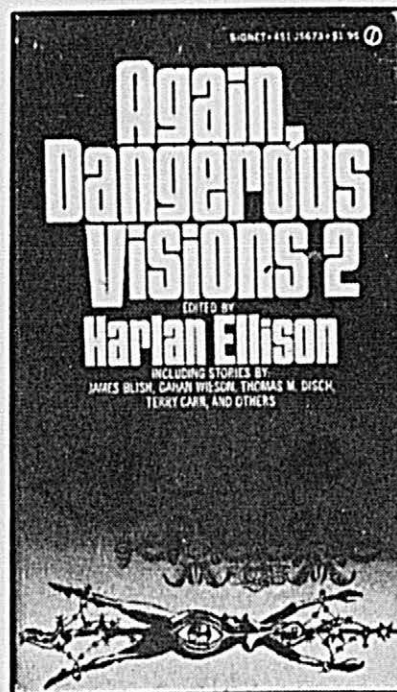
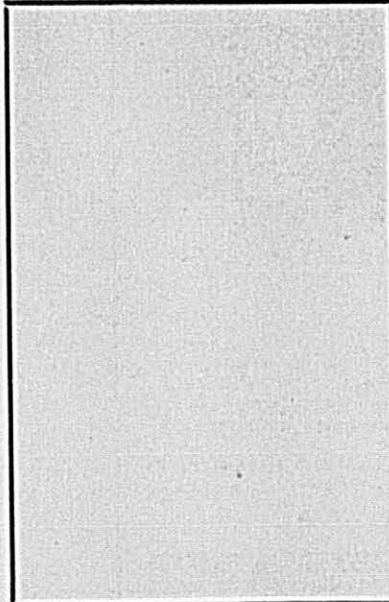
To a large extent, this failure can be understood in terms of the history of SF itself. The genre's development can be traced through the pulp magazines and cheap paper-back novels of the 30s, 40s and 50s. The market was dominated by Americans and reflected the essentially conservative values of American society of the period. The influence of Christian puritanism, anti-lesbian and gay hysteria generated by McCarthyism, and the regimentation of the imagination demanded by America's militarist preoccupations left their mark upon the genre's development.

The role of the military mentality on the development of SF is not to be under-rated. In Harlan Ellison's ground-breaking anthologies *Dangerous Visions* (DV), *Again, Dangerous Visions* (ADV) and *The Last Dangerous Visions* (LDV), the biographical sketches of the writers indicate an incredibly high percentage of these writers had experience in the American armed forces. The institutional homophobia of the military is clearly reflected in their writing. Gays and lesbians, when not excluded from consideration, are always something other, dangerous aliens threatening the hetero-heroes. There are, with two exceptions — discussed later in this feature, no lesbian or gay protagonists in the five volumes of these anthologies. Considering that the authors represented were the most daring and revolutionary of the period (mid-60s), one shudders to contemplate the content of the novels and stories published by more conservative writers during the period.

No Brave New World

Compounding the external pressures that militate against the presence of gay and/or lesbian characters and themes in SF, is the structural straight-jacket that the genre has wrapped itself in. SF writers have largely restricted themselves to two or three visions of how a future society might be constructed.

The first of these is probably best



described as "the feudalism that never was..." The writers create a planetary or galaxy spanning empire, with political divisions existing along feudal lines. Sex and class roles are stereotyped, with no room for challenges to the structure. What challenges to the imaginary system do arise are usually along the lines of the struggle of some heroic princeling to regain his birth-right after his family has fallen on hard times. What lesbian or gay presence exists is inevitably along the lines of castrating bitches or scheming eunuchs trying to block the hero in his search for his 'rightful' place in the sun.

The second system that is envisioned is one where cut-throat capitalism is the order of the day. Intensely independent *male* characters are forever fighting the effete bureaucracy that is trying to prevent them from playing buccaneer of the void. Women, such as exist in this sub-genre, are prizes to be won — such sex drives as they have focus only on the 'heroes'. Gay males don't exist.

The final system imagined is analogous to that of the TV series



Star Trek. A federal system, usually facing some outside threat to its existence. Such stories usually focus on *male* heroes keeping the universe safe for apple pie, mom, and Chevrolet. What sexual imagery that exists is usually along the lines of what will happen when the hero is reunited with the little woman back home on Rigel IX.

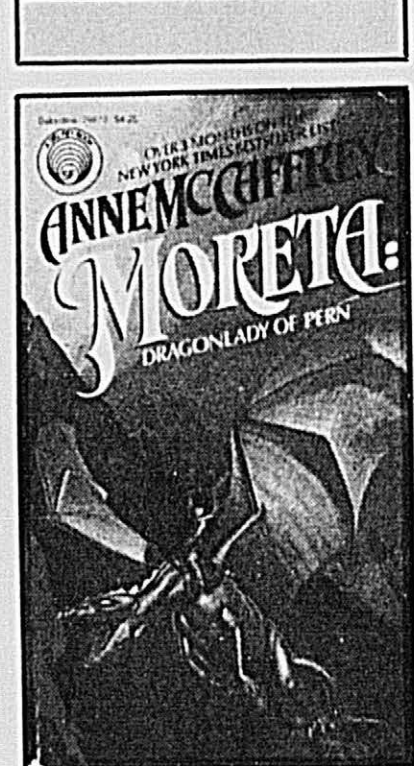
Horror Stories

When the closet door finally opened a crack and images of lesbians and gay men began to creep out, what emerged often caused one to wish that the door had been nailed shut.

Taking their cue from the film industry, (in particular Hitchcock's *Rope*), SF writers began to use their character's sexuality as a form of shorthand. Anything hinting of sexual interests other than good old American heterosexuality (in the missionary position, even in zero-gee) was a pretty good indication that the character involved was allied with forces inimical to all things beautiful, good and true (i.e. the all-American heroes of the stories). Good is, however, fated to win the day — a victory symbolized by the deviant being tossed into the nearest mass-coverter or hacked to death or disposed of in any number of ways.

Perhaps the most offensive example of this 'shorthand' is found in Frank Herbert's widely praised *Dune* series. This futuristic morality-play is set in a space-spanning feudal empire, where the Atreides, a noble family fallen on hard times but sustained by their impeccable morality, are in conflict with the Baron Harkonnen. The Baron is surely one of the most distasteful characters ever created, a corpulent, sadistic, scheming, whining, predatory homosexual who, it is revealed, lusts after the tender young bod of the hero of the series. The only vice he didn't exhibit was cannibalism, something Hollywood corrected when it made the film of the first book.

E.E. Doc Smith, one of the most prolific pulp writers of the middle period of SF writing (40s & 50s) has a variation on the theme of homosexuality as shorthand for evil. The lesbian characters found sprinkled throughout his *Lensman* series are swayed from their evil ways. His broad shouldered, strong-jawed heroes need only ap-



pear on a planet of evil lesbians for them (the lesbians) to recognize the errors of their ways and rush to support of the all-American federation they were originally fighting.

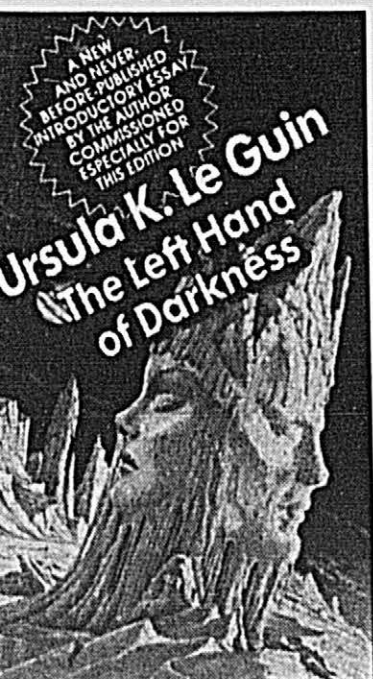
Almost as offensive as the shorthand of 'homosexuality as evil', is the idiot theorizing of some writers. Frank Herbert, again, is the most blatant example. In both the *Dune* series, and in his *Dosadia* books, Herbert goes on at length about how homosexuality is 'anti-survival' the indication of 'a species going terminal'. He, like so many other SF writers, is unable to see sex as anything other than breeding. He is unwilling to consider sex as an expression of emotion, as play or recreation.

Dangerous Visions

Harlan Ellison's DV, ADV and LDV, often referred to as anthologies that revolutionized SF writing, "to boldly go where no SF writers have gone before..." marks a barrier between out-and-out offensiveness and an ambiguous tolerance towards lesbians and gays in SF. Although Ellison throws around more than a few homophobic remarks in the introductions to the stories (his role as macho bad-boy of American liberalism), neutral, if not actually gay-positive, stories managed to make it into the book.

Poul Anderson's *Eutopia* shows us the trouble a bisexual dimension-hopper can get into when he seduces his host's son in an intensely homophobic environment. The story is not gay-positive as such, the revelation of the heroes bisexuality is a shocker dropped in near the end, but he does not attach any odium to the hero's sexuality. In this, it is probably one of the most revolutionary stories in the DV anthology.

continued on page 8



within bounds set only by the terms of the experiment, which may be very large indeed.

A History of Neglect

But SF writers have failed miserably to stretch the bounds of such experiments. As lesbian and gay readers of such works well know, with all of space and time as their canvas SF writers fail, time

CHAIRMAN OF THE BOARD FOR A DAY!



The National Bank of Canada is launching its second "Chairman of the Board for a day" contest. The contest is open to all Canadian residents between the ages of 15 and 19. The grand prize winner will have the privilege of becoming Chairman of the Board of the National Bank of Canada for a day.

Again this year, the contest will be held in three stages and will consist of written and oral competitions. Winners will be chosen by a jury.

CONDITIONS OF ENTRY

In the first stage of the contest, participants send a typed essay of a maximum of three (3) pages to their nearest National Bank of Canada branch, explaining: "How do you envision an ideal society and what can today's youth do to help achieve it?" The essays judged the most interesting will be retained and their authors will be invited to meet with the jury for the second stage of the contest: the regional semi-finals of the oral competitions. The regional semi-final winners will then be invited to the Bank's Head Office on June 24 (all expenses paid) to meet with the jury for the final of the oral competitions.

also be awarded to the contestants ranking second and third in the final. Winners in the regional semi-finals of the oral competitions will receive \$150.

A copy of the contest regulations may be obtained at any National Bank of Canada branch.

DESCRIPTION OF PRIZES

In addition to becoming Chairman of the Board of the National Bank of Canada for a day, the grand prize winner of the final in Montreal will receive shares of the National Bank of Canada (worth \$2,000). Prizes of \$1,250 and \$650 will

CONTEST DATES

The contest opens February 23, 1987 and essays must be received by the Bank before midnight, April 12, 1987. An entry form and birth certificate must be enclosed with the essay for the first (written) stage of the contest.

ENTRY FORM

NAME: _____
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 POSTAL CODE: _____ TELEPHONE: _____
 AGE (BIRTH CERTIFICATE REQUIRED): _____ LANGUAGE OF ENTRY: _____
 ADDRESS OF BRANCH TO WHICH YOU ARE SENDING YOUR ESSAY: _____

 NATIONAL BANK OF CANADA

...no new world

continued from page 7

In the *ADV* anthology, we find one of the first lesbian-positive SF stories to make it into a mass-circulation book. Joanna Russ' *When It Changed* revolves around the conflicts that occur when a society consisting solely of women is brought into contact with men. The story stands out in the anthologies as one of the few that makes any effort to portray characters with personalities of more than one dimension.

Positive Images

Perhaps the most developed gay-positive image in mass market SF can be found in Ursula K. LeGuin's portrayal of an anarchist society, *The Dispossessed*. Her male protagonist encounters a male friend whom he has lost contact with over the years.

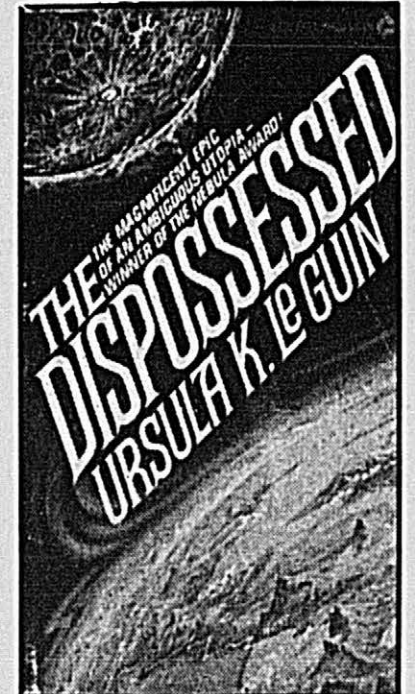
They met again the next evening and discussed whether or not they should pair for a while, as they had when they were adolescent. It had to be discussed, because Shevek was pretty definitely heterosexual and Bedap pretty definitely homosexual; the pleasure of it would be mostly for Bedap. Shevek was perfectly willing, however, to reconfirm the old friendship; and when he saw that the sexual element of it meant a great deal to Bedap, was, to him, a true consummation, then he took the lead, and with considerable tenderness and obstinacy made sure that Bedap spent the night with him again... There was no strong sexual desire on either side to make the connection last. They had simply reasserted trust.

LeGuin's vision of sexuality is a major step beyond that found in Herbert's *Dune*, even if the books came out in the same year.

The most unusual gay-positive imagery in SF is probably found in the worlds of Anne McCaffrey. In her *Pern* books she develops a future-history of a world where human survival is dependent upon the symbiotic relationship that has

developed between humans and huge, fire-spewing dragons. What is unusual about her imagery is its completely nonchalant character. Among the couples that spring up in her tales are a number of gay male relationships. They appear with no comment, no fanfare, no "look how politically correct I am..." That it occurs in what is more fantasy than speculative fiction is even more unusual.

Lesbian-positive imagery in SF is even rarer than gay-male-positive, but there are exceptions. Apart from Russ' story (later expanded into a novel), Marion Zimmer Bradley's *Darkover* series of books feature a subculture of lesbian amazons, the Renunciates. What is most in-



teresting about these stories is the immense popularity of the Renunciates or Free Amazons in the *Friends of Darkover* books (stories written by other writers, using Bradley's characters).

In general, we receive more stories about the Free Amazons than any other subject — in fact, we get more Free Amazon stories than all other stories combined.

The popularity of these characters is an indication that there is a demand for lesbian- and gay-positive SF. Such a demand is an indication of the desire not only to see ourselves reflected in the books we choose to read, but the desire to perform the thought experiment of finding other ways of organizing ourselves.

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Women in South Africa:

The right to pass

by Helena Katz

Until her death in 1984, Annie Silinga defied the South African law obliging all Black Africans to carry I.D. passes.

"We have to carry passes which we abhor because we cannot have homes without them, we cannot work without them, we are endorsed out of towns without them, we cannot register births without them, we are not even expected to die without them," says a woman quoted in Hilda Bernstein's book, *For Their Triumphs and For Their Tears*.

A leader of the South African Women's liberation movement, Silinga epitomized the determination of the movement. Black South African women are faced with both racial and sexual oppression. Sexual oppression is built into the system of Apartheid. The system's overthrow is viewed as the route to the emancipation of women.

In 1919, a more broadly-based, anti-pass campaign was launched. Women in the OFS were still required to carry passes and women elsewhere quickly responded to attempts to introduce passes in their area. The campaign stressed that passes prevented women from striking and so prevented them from improving their working conditions.

Women, unlike men, were not forced to carry passes in South Africa until 1952. But local officials could and did force them to carry permits. In 1910, officials of the Orange Free State (OFS) made it obligatory for women to carry permits in an attempt to force women to work for white farmers or as domestics in urban areas.

In May, 1913, after the failure of several petitions, 600 women marched to the municipal office in Bloemfontein. Told the mayor was out, they left a bag of passes at the feet of the Deputy Mayor, and told him the passes would no longer be bought.

Resistance spread throughout the OFS, leading to attacks on police attempting to break up demonstrations or arrest women. But the arrest and imprisonment of women for refusing to pay the fines continued. The number of arrests was so high that it became common to see police carting women from town to town in search of a jail which could still accommodate them.

The persecution of women protesters in the OFS led to a militancy among the Black population. All attempts to enforce passes on women were met by renewed campaigns against them. The threat of similar resistance prevented authorities in the Cape from introducing special health checks for domestic workers and from implementing registration requirements.

Women throughout the country demanded that Pretoria enact legisla-

tion exempting them from carrying passes. Their long battle succeeded in 1923 with the passing of the Native Urban Areas Act.

But women's freedom of movement was still restricted — when, for instance, their labour was needed in specific areas or to control the urbanization of African people. Controlling women's movement was seen as important in reducing the permanent settlement of Blacks in white areas of South Africa.

Women's urbanization increased with the deterioration of the reserves. But this movement to urban areas remained restricted, unless a woman's husband or father had been working in the area for at least two years.

These laws became more stringent in 1937, so that the 1940s saw an increased trend toward political activity and organization among urban women. They were the ones most affected by cost in living increases and food and housing shortages.

Food committees and cooperatives were formed in Johannesburg, Cape Town and working class areas to force local authorities to open suburban markets. Wholesale food markets were set up, food hoarders were attacked and petitions against poor living conditions were sent to local authorities.

Protests were also organized against increased bus fares, laws against the sale of liquor to Africans and laws against home-brewing.

Meanwhile, women were playing a more active role in the African National Congress (ANC). When the ANC was founded in 1912, women were regarded as associate members without voting rights.

It took 30 years for women to be admitted as full members of the ANC. The ANC Women's League, founded in 1948, initially played a supportive role, organizing conferences, providing accommodation for the men and engaging in fundraising activities. But after the Nationalist Party swept into power in 1948, women became more politically active within the ANC.

It was more difficult for women to organize against Apartheid because by its very nature they were more vulnerable economically. Most often women were employed as domestics and so had to deal with several employers.

Compounding this was the patriarchal ideology deeply entrenched in all strata of society. Both sexes were conditioned to accept women's role as being a supportive one.

The Women's League gained recognition inside the ANC, and when passes were made compulsory for all Blacks in 1952, their persistent opposition deferred the implementation of this law for eleven years. Women knew passes meant the separation of

families. Men would be employed in urban areas while women and children would be forced to stay on the bantustans.

By 1954, women of all races had joined together to form the Federation of South African Women (FSAW), which organized both urban and rural women against women's special disabilities and against racial divisions in trade unions.

In the first big protest against the pass laws, organized by FSAW in October, 1955, 2,000 women converged on Pretoria.

On August 9th, 1956 — Women's Day — 20,000 women marched on Pretoria to protest the pass laws. Since all processions in Pretoria were banned that day, participants walked to the Union buildings to see the Prime Minister, J.G. Strijdom. Thousands of signed petitions were deposited at his door.

Then the women stood in silence for 30 minutes, their arms raised in the Congress salute.

As the women dispersed, they chanted, "Now you have touched the women you have struck a rock, you have dislodged a boulder, you will be crushed."

Following this, the government forced women everywhere into taking passes. Many burned their passes and thousands of women were arrested, overflowing the jails. If they did not have a pass, old women were denied their pensions, mothers could not register their children, and teachers and nurses were fired.

In the area of Zeerust, in Western Transvaal, the issue of passes became fused with the deep opposition to the Bantu Authorities Act being implemented in the district. This act incorporated the Tribal Chief into the government hierarchy, virtually making him a civil servant.

Only 76 of 4,000 women in one village in this area accepted passes. The government arbitrarily removed the chief who sympathized with the women, replacing him with a government appointee supported by strongarm thugs.

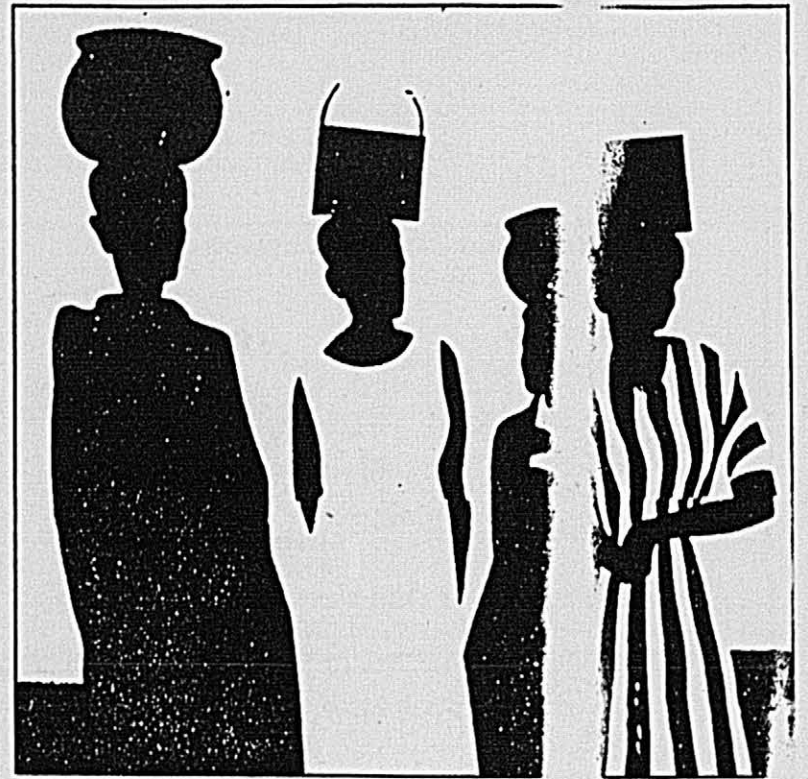
People were beaten, arrested and forced to accept passes. Many women and children fled. Some individuals were banished. Others went into hiding.

Despite this, women still resisted — at times even taunted — police. Bernstein described some of the women's actions:

"Police who arrived in a country village in 1957 to arrest about 20 women who had burned their pass books, found 200 women patiently sitting together under the trees. The sergeant demanded the women for whom he had come. 'We are here,' the women replied.

"He asked them to step forward. 'If you arrest one, you must arrest us all' they said.

"The sergeant had to hire



railway buses to transport the women to jail; their number had increased to 233. They filled the yard of the police station — singing. Food had to be provided; the jail could not cope with them, nor the sanitation. When they were told they were being released, the women demanded buses to take them home. The crowd of arrested women had unaccountably increased from 233 to 400."

Severe restrictions have been placed on women in rural areas since they have been forced to carry passes. They are condemned to farm on barren soil, to care for the old, the sick and the handicapped, to bear children and rear future generations of exploitable labour.

They have also been banned from entry into urban areas, except in very limited numbers — as domestic workers forbidden to bring any dependents with them, even nursing babies. The few women who managed to enter an urban area had to be careful not to be classified as an "idle bantu."

Conditions which could lead to this classification are: failure to hold a job when capable to do so; refusal of a job offered by the labour office; failure to maintain employment for more than a month; and dismissal from employment more than three times in one year due to misconduct.

As well, if an urban authority considers a woman to be 'detrimental to the maintenance of peace and order' she could be removed.

Women have played a significant role in setting up "squatter camps". In 1944, a huge influx of Africans into the townships resulted in their overflow. A series of squatter movements began and families set up their own shacks in shanty towns, outside the Black township of Orlando (now Soweto). Municipal officials would go in and destroy the shacks, but the people would come back and rebuild.

Many of the women came to the towns to escape the poverty of the bantustans and to try to keep their family intact. The government responded by enacting a policy of forced removals, whereby women

were "scattered" to the homelands. They had no families or friends.

In Cape Town, the Crossroads Women's Movement organized support at the removals.

Women were not allowed to watch over the event demolition fields, demanding as a group, to sing in front of bulldozers.

back" to the places where they or friends.

In Cape Town, the Crossroads Women's Movement successfully organized protests and mobilized against the removals.

Women were not allowed to watch over the event demolition fields, demanding as a group, to sing in front of bulldozers.

As a result, a woman living with her husband in a town would be forced to leave if he was divorced, or if he was separated, or if he was killed. In the same year, many women in urban areas were killed.

In addition to their struggle against oppression, women have acted in certain ways.

In June of 1955, the Congress of the People drew up a free charter for all South Africa. A year later, 156 people, including 16 women (among them President Lilian Ngoyi, Dr. Nyemba, executive member of the ANC Women's League, Annie Silinga) were arrested on charges of treason. All were acquitted after a four year trial.

Attempts to organize emerged in 1975 when the Women's Federation was formed at a meeting in Durban. Its purpose was to bring women to inform them of their rights and to start literacy and nutrition classes. The League was banned in October, 1977.

Since women are not allowed to organize on a national level to deal with grassroots issues. Women are also encouraged to join and work in unions so that they can be involved in national political campaigns.

Despite the numerous restrictions put on them, women are able to protest against the bantustans. Black South African women have fought long and hard against their dual oppression. They have shown great determination in fighting their white oppressors.

events

Thursday March 26
Graduate Students' Christian Fellowship discussion of *The Tao of Physics*, 12h00 at Thompson House, 3650 McTavish. Open to graduate students and faculty.
Denis Goulet speaks on *Technology, development, and global solidarity*, FDA auditorium, 20h00.

Concordia Central America Committee slide presentation and discussion on *Education in El Salvador* 13h15 in H-333-6, 20h30 in H-920, Hall building, 1455 deMaisonneuve.
The Yellow Door presents classical music with Alan Fraser on piano, 21h00, 3625 Aylmer.

Dept. on Anthropology presents Prof. Michael Muller-Wille discussing archaeological studies of trade from a European perspective, 12h30, Arts council room.
Project Ploughshares perhaps the last meeting of the year, Union 425, 19h30.
Islamic Studies presents Dr. Sajid S. Alvi on *The concept of a nation* at H-937, Hall building, 1455 deMaisonneuve W. Info: 284-1382

McGill Chinese Students' Society will be holding their annual general meeting and election in Union B09-10, 18h30.
McGill Film Society will be holding elections for next year's executive in Union 410, 18h30.
McGill Newman Centre at 3484 Peel will be holding a sacrament of penance followed by a liturgy starting at 16h00.
Friday, March 27
McGill Caribbean Students' Society nominations and general election in Union B09, 17h30.
Central America Group presents a

Human Rights Update on El Salvador by Maria Barillas, Canadian representative of the El Salvador Human Rights Commission in Leacock 219, 20h00.
McGill International Law Society presents *Apartheid and the Law*, a lecture by Morris Manning, Q.C. who led a fact-finding mission to South Africa, and Halton Cheadle, South African human rights lawyer, Rm 203, Faculty of Law at 13h00.
McGill Art History Graduate Society presents a colloquium with Concordia, U de M and UQAM. Speaker will be Nanon Blanchette, chief curator of Musée D'Art Contemporain de Montréal, Arts Building W215, 9h30 - 18h00.
McGill Christian Fellowship — potluck supper at the Diocesan College, 3473 University St, 18h00.
Dr. Michael Meaney will give a lecture on *The Development of Individual Differences in the Adreno-Cortical Stress Response* in Room W4/12, Stewart Biology Bldg, 16h00.
Presbyterian/United Church Campus Ministry, morning worship then brunch at 3521 University, 10h30.

New Internationalist Magazines ON SALE NOW

Selected Titles

- Soweto - The Fruit of Fear - Magubane
- South Africa - A Different Kind of War - Frederikse
- Black & Reformed - Reverend Allan Boesak
- Farwell to Innocence - Reverend Allan Boesak



- Apartheid - A Story of a Dispossessed People - Pheko

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McGill students: \$2.50 per day; \$2.00 per day for 3 consecutive days; \$1.75 per day for more than 3 consecutive days. McGill faculty and staff: \$3.50 per day. All others: \$4.00 per day. **Exact change only, please.** Boxed ads are available at the cost of \$4.00 per day - not discounts on boxing.

The Daily assumes no financial responsibility for errors, or damage due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print any classified ad.

341 - APTS., ROOMS, HOUSING

Looking for female to share bright, clean 6 1/2 with 2 others. Atwater Métro, laundry. \$230/month. Ph. 937-1845.

Large 4 1/2 - Hutchison just south of Pine - sublet (May) option to renew (September) - 849-5480 after 6 pm.

Great 5 1/2 to sublet. Downtown, close to métro, has no bugs, and a great view of Montréal. The price is negotiable! Available May - August, with option to renew. Call 935-2056 now!!

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4 1/2 to sublet: ghetto, May - Aug. 31. Sunny, spacious, no bugs. Laundry facilities. \$575 (negotiable). Call 289-9197.

Sublet - beautiful 4 1/2 18th floor - spectacular view, x-lrg balcony. May 1 to July 31. Furn. or unfurn. \$580 (negot.) 3440 Durocher # 1814. Fraser / Francis 286-9328.

To sublet: large room in clean, well-furnished house. Sundeck, pay TV, 30 seconds from campus. May 1 to Sept 1, rent negotiable. Call Gord at 284-3508 after 5 pm.

Luxurious 1 1/2 to sublet. Option to renew, newly renovated, sunny & clean, \$350 monthly. 1650 Dorchester (at Guy) apt # 1005. 937-3529 (day), 844-5264 (night).

Room for rent. Everything included. 3479 Hutchison. 3 min. from McGill, available immediately. Call Mike at 284-1227.

Spacious 5 1/2 to sublet: furnished from IKEA. Minutes to campus, Steinberg's, on top floor - no squeaky floors above you, lots of sunlight! \$550/mo. 289-9791.

Large, sunny 4 1/2 with plenty of closet space for sublet with option to renew. Summerhill, \$440 - incl heat & water. 933-5469.

Amazing! Huge new 4 1/2 sublet: May 1 - Aug. 31. Furnished with piano, microwave... two balconies, hardwood floors... 3642 Coloniale, Apt. 4 (just off Prince Arthur!) call 842-8615.

An Ideal 4 1/2, Duluth/St-Urbain. 3rd floor, corner apt., 2 balconies. Sublet May - September furnished or unfurnished. Price negotiable. 286-9582.

Sublet 3 1/2 May - August: balcony w / mountain view. Pool, sun-deck, sauna, laundry facilities. 2 mins. from McGill. \$450. After 5 pm. 281-0630.

Prince Arthur 4 1/2 sublet; semi-basement which means windows but quiet, bar, wood floors. Also seeking roommate for September. For more info call Rob 284-0119.

Huge room to sublet. With living room, dining room, 2 bathrooms, furnished, easy-going landlord. \$200/month. Sherbrooke near Atwater. May 1st. 931-7679.

Sensational summer sublet: share a downtown 5 1/2 with two wonderful humans and a furry quadruped. \$125.00/month, May 1 through August. Gender irrelevant, personality desirable. Call 286-9870. Carlene, Guy or Amy.

May - June sublet: 4 1/2 in clean building on St-Marc and Sherbrooke, laundry facilities \$350/mo (reduced from \$450). Option to renew. 934-5692.

Sublet May 1 - Aug 31 room in house. 1 minute from campus. \$160 all included. Washer / dryer, sauna, females preferred. 286-0298 - Cindy.

Big 4 1/2 to sublet: May to August 31, with option to renew. Bishop St. 10 mins walk to

McGill. Hardwood floors, high ceilings, laundry facilities. \$425/month. 844-5675 after 7 pm.

5 1/2 sublet May 1 to August 31 with option. No bugs, furnished, laundry, 3651 Durocher, shopping near by, wooden floors. \$600 per month + hydro.

Summer sublet: huge, sunny, clean 3-4 1/2; seconds from campus; pool, sauna, laundry, restaurant, grocery in building; utilities included; (option furnished / option to renew) 281-6485.

1 1/2 to sublet - from May 1st to August 31st. \$280 per month, option to renew, negotiable. 10 min. from McGill. Call John at 281-6419.

Bright 1 1/2 alcove to rent May 1 - June 31, Durocher. Great view, was \$330, now for \$250. All incl. Tel: 289-9321.

Great summer sublet: May 1 - August 31. Large, well-kept 3 1/2 w / big kitchen, hardwood floors, laundry facilities. Durocher & Pine. \$475/month. Call 281-6566.

Sublet May 1 - Sept 1: spacious 4 1/2, 3647 Durocher. Furnished, newly renovated, laundry facilities, minutes to McGill and Steinberg's, sunny, hardwood floors. \$575/month (negotiable). 845-1448.

Roommate wanted to share large 4 1/2 on Queen Mary. Excellent shopping and transportation. Fully furnished except bed. Call 739-9222 and keep trying.

Looking for a large 1 1/2 or 2 1/2. Clean w / no bugs. For a year starting in June or July 1987. Must sign a lease. Call Patricia: 342-8600.

Large 4 1/2 Milton, May - Aug. sublet, option to renew. Bright, clean, quiet, laundry, utilities. Minutes to McGill, métro, Steinberg's & 24 hr dépanneur. \$500/month. Call 281-0935 after 5 pm.

Sublet 1 1/2 - May 1 to September 1. Option to renew. Corner of Ste-Famille and Prince Arthur. Call Richard 281-6761.

Roommate needed May - August incl. 3 1/2 own bedroom, \$200 p/m. Atwater métro. 937-4913.

Desperately seeking summer sublet 2 1/2 newly renovated, wholly furnished, no bugs, laundry, storage, ideal for sharing, near campus, 3610 Durocher, \$475 negotiable, renewable: 281-3104.

To sublet: from May 1 to August 31. Large 4 1/2 Hutchison near Pine. Semi-furnished, laundry facilities in building. Great superintendent. Price negotiable. Please call 289-9379.

Bright, furnished 4 1/2 to sublet, May 1 - August 26, option to renew. Ste-Catherine and St-Marc, great shopping, bars, Guy métro, one block. \$495/month. 932-3551.

Spacious 4 1/2 apartment to sublet from April 30, 1987 until April 30, 1988. Clean, quiet, minutes from McGill and downtown. Laundry facilities available in building, heating included. \$560/mo. Call 931-6159.

Apt. 5 1/2 to sublet. After May 1st w / renewal. Guaranteed to make you a more interesting person. St-Marc, downtown area. Call 935-1365 eves.

Summer sublet, Victorian dream with high ceilings, pillars, fireplace, chandeliers, gardens, cheap! (from \$200) 285-0707.

Large 1 1/2 Durocher 3602. Sublet starting 1st April, option to renew. Call Edward 282-9040 (after 8:00 pm), messages daytime 392-5700.

Very large, clean 3 1/2 to sublet May 1 to Aug. 31. \$340/month. Furnished, laundry facilities. On Aylmer near Sherbrooke. Phone anytime - 289-9301.

Furnished 1 1/2. April 1. Laundry, balcony. Student ghetto - Hutchinson, call 845-1886 anytime.

4 1/2 to sublet: May to August. Bishop below de Maisonneuve. 10 minutes to McGill. Clean building, laundry facilities,

\$400/month (reduced). Option to renew. 281-6616.

Amazing apartment! Sublet May 1st to August 31st. 4 1/2 on Hutchison just South of Pine. Hardwood floors, spacious, fully furnished, laundry facilities. Close to gym, Steinbergs, and McGill campus. Call 285-1276 after 6:00 pm.

Summer sublet. Clean, spacious 3 1/2 on University St. by McGill. May 1 - August 31. No option to renew. Call 281-0827.

Need a place to stay this summer? Large, bright, downtown 4 1/2, fully furnished with a nostalgic flavour needs you! to share experiences. Please call 934-0430.

343 - MOVERS

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350 - JOBS

Camp Maromac, a children's resident summer camp, requires staff for the following positions from June 27 to August 11, 1987. Counsellors. Instructors for: swimming, sailing, sailboarding, canoeing, waterskiing, tennis, land sports, gymnastics, computers, music, arts & crafts, registered nurses, nurses' aides, secretaries, waitresses, assistant cooks, potwashers. Excellent salary and working conditions. Call between 9 am & 5 pm, Monday to Friday, 933-4836.

Hiring complete staff for Italian restaurant, Kirkland - call Barbara Mon to Fri, 12 to 5 for appointment. 843-8230.

Painters needed with experience for summer and potentially year round. Call 486-8821.

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Managers, preferably Business Admin students. For painting company. Needs car - and ambitious attitude. Great pay. Send resumé to Box 105, Postal Station NDG, Montreal, Qué. H4A 3P4.

352 - HELP WANTED

Accountancy help wanted (beginners course). Offering top dollar. Call Ron at 481-4723 after 5 pm.

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Oriental person looking for an English tutor. Phone calls Saturday 9 am to 1 pm - interviews same day. Tel: 649-6557.

354 - TYPING SERVICES

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Subletting? Need a place to store your stuff? Storage space available in Ghetto area. Call 281-6634. \$130 from May 1 - Aug. 31.

Come worship at St-Martha's-in-the-basement, 3521 University, Sundays at 10:30 am. Brunch follows. For more information call Rev. Chris Ferguson, Presbyterian / United Church chaplain on campus: 392-5890.

361 - ARTICLES FOR SALE

Typewriters, TVs, vacuums \$25 up. Humidifiers, heaters, alarm clocks, projectors and all kinds of household goods. Repairs, sales, trade in, warranted. 51 Bernard W, corner Clark. 279-0389.

Brother typewriter EP43, special price \$209.99 including features such as, automatic sensing, right margin flush, automatic underlining and many others. Call after 5 pm 484-9165.

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"Black as Hell" commando pants \$40, US Army work pants \$15, T-shirts 15 colours large \$6.95, safari shirts \$12.95, badges \$14.95; EXXA 550 President Kennedy.

Motorcycle, ten-speed bike, skates, ski-boots, 2 typewriters, 2 cameras; cheap, cheap, cheap! Call Katrina or Mark at 482-5678.

372 - LOST & FOUND

Found: white cat with grey markings on head; young adult male; wearing brown flea collar; found in Durocher - Milton area. Call 289-1808.

Lost: a gold family earring, please contact Johanne 342-0346, big reward.

374 - PERSONAL

Want someone to talk to about anything? McGill Nightline. Information, referrals, and listening by students for students. Open seven days a week. 6 pm - 3 am till the end of exams. 392-8234.

Two McGill students were brutally assaulted Wednesday evening 10:40 pm on University St near Prince Arthur. If you witnessed this incident please call 845-4050 or 280-2225. We are looking for information to assist in locating the assailants.

383 - LESSONS OFFERED

Taichi, yoga, J.K.A. shotokan karate, kendo, gymnastics, dancersize, shape'n'tone, student discounts. Métro Vendôme - Shidokan International. 486-1818. Call Mon, Wed, Fri.

Tammy the tutor will help you through exams & term papers in Math, English, History - almost anything! Call 676-3213.

Bodybuilding... how to. Do you really need protein supplements, or is someone reaping profits needlessly? What do excesses do to your liver and kidneys? Rick Blatter, health & fitness consultant.

LSAT / GMAT Prep courses for Jun. LSAT classes - May, 28, 30*, 31*; Jun. 20 GMAT classes - May 29, 30*, 31*. (416) 923-PREP, 1-800-387-1262. We offer courses in Toronto, Ottawa and Montréal. *A full day session.

385 - NOTICES

McGill Chinese Students' Society the annual general meeting and election will be held on March 26, at 6:30 pm in Union Building, room B-09. Members - please attend.

Residents! The President of IRC, Ann Song, would like to apologize for not fulfilling her duties as VP Finance last semester and President this semester. However, she aims to do what she can for the remainder of this term.

387 - VOLUNTEERS

Montreal Neurological Hospital: there will be an end-of-term wine & cheese party. Wednesday, April 1, 5 pm at the Neuro.

389 - MUSICIANS WANTED

For sale: Yamaha classical guitar (G245SI) - mint condition; spruce top, mahogany / rosewood neck, etc; with hardshell case. \$250.00 negotiable. Call Jamie at 284-2685 or leave message.

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Waiters / Waitresses
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Kitchen Staff**

- Enthusiasm, dedication and bilingualism a must!
- Availability must include weekends.
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21 St-Paul East, Old Montreal

**First Montreal
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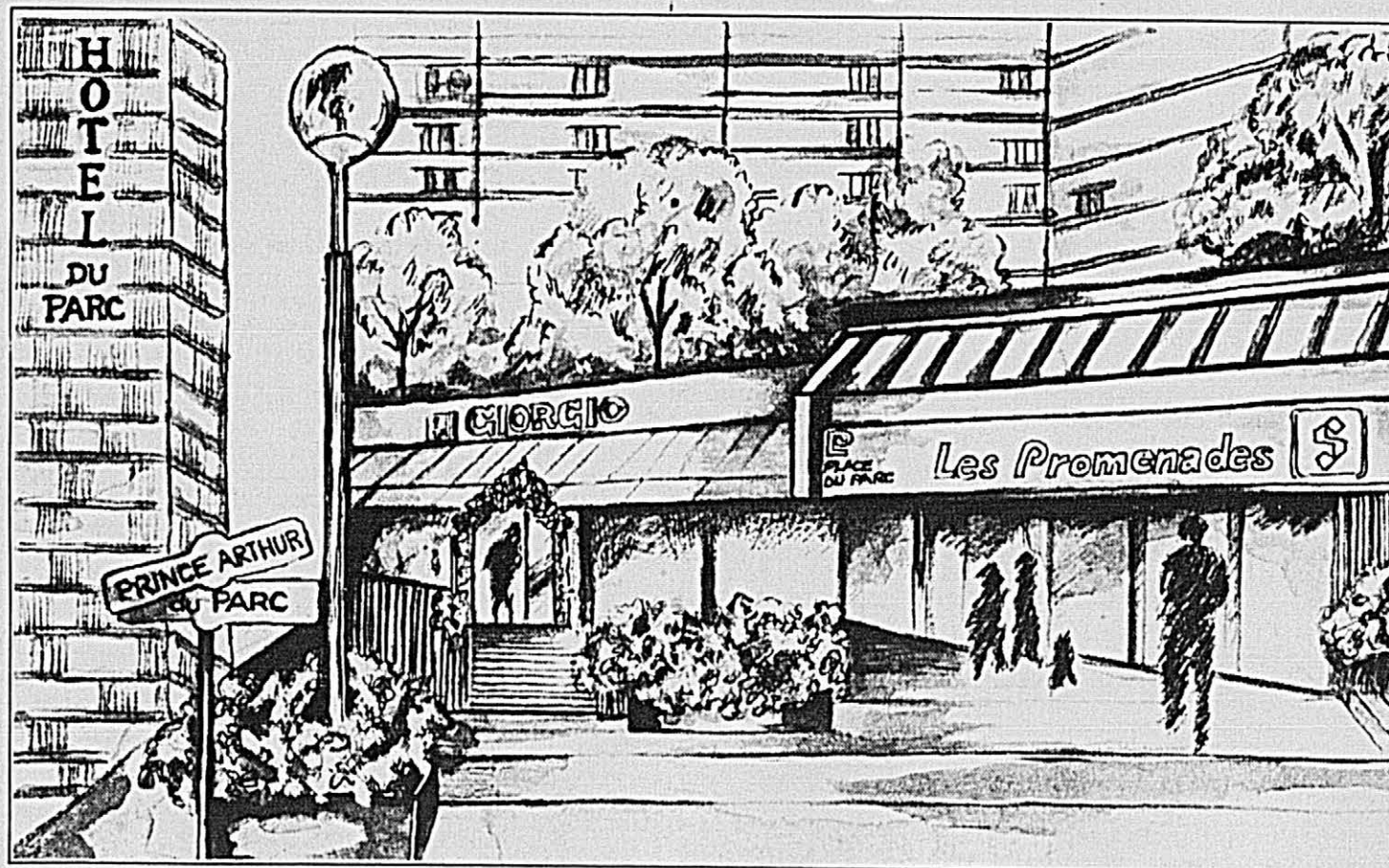
Thursday, April 2,
1987 at 8:00 pm,
Unitarian Church
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